Gian Carlo Menotti

Amahl and the Night Visitors

ORCHESTRAL SCORE

G. Schirmer

$40.00

Amahl and the Night Visitors

Opera in One Act

Words and Music by

GIAN CARLO MENOTTI

First Publication
of the
Orchestral Score

Copyright ©1951, 1952, by G. Schirmer, Inc.
All Rights Reserved
International Copyright Secured
Printed in the U. S. A.

G. SCHIRMER, Inc. Distributed by HAL LEONARD PUBLISHING CORPORATION Winona, MN 55987 Milwaukee, WI 53213

ED. 3025

NOTE

All rights of any kind with respect to this opera and any part thereof, including but not limited to stage, radio, television, motion picture, mechanical reproduction, translation, printing, and selling are strictly reserved.

License to perform this work, in whole or in part, must be secured in writing from the Publisher. Terms will be quoted upon request.

Copying of either separate parts or the whole of this work, by hand or by any other process, is unlawful and punishable under the provisions of the U. S. A. Copyright Act.

Orchestral materials and an arrangement of the orchestral score for two pianos are available on rental. The work is scored for Flute, 2 Oboes, Clarinet, Bassoon, Horn, Trumpet, Harp, Piano, Percussion, and Strings.

The use of any copies, including orchestrations, other than those issued by the Publisher, is forbidden.

All inquiries should be directed to the Publisher:

G. SCHIRMER, Inc.

Distributed by
HAL LEONARD PUBLISHING CORPORATION
Winona, MN 55987 Milwaukee, WI 53213

"AMAHL AND THE NIGHT VISITORS" is the first opera commissioned especially for television, and was given its premiere by the NBC Television Opera Theatre in New York City on December 24, 1951, Thomas Schippers, Conductor.

The entire production was staged by Mr. Menotti. The settings and costumes were designed by Eugene Berman; the choreography was conceived by John Butler. The NBC Television staff consisted of Samuel Chotzinoff, Producer; Charles Polachek, Associate Producer; Kirk Browning, Television Director; and George Voutsas, Audio Director.

After the "Messiah" of Handel, AMAHL is probably the most-performed work of the Christmas season. Since its debut on December 24, 1951, AMAHL's television, stage, radio, church and school performances number over five thousand. It is an undisputed classic of 20th Century music.

CHARACTERS

Amahl (a crippled boy, of about 12)	Boy Soprano
His Mother	Soprano
King Kaspar (slightly deaf)	Tenor
King Melchior	Baritone
King Balthazar	Bass
The Page	Bass

Chorus of Shepherds and Villagers

Dancers

PRODUCTION NOTES

BY GIAN CARLO MENOTTI

THE SETTING

The stage is divided into two areas. One is the interior of the shepherd's hut where Amahl and his mother live. At the extreme right is a low bench, built against the wall, which serves as the Mother's bed and later as the seat to which the Kings are ushered. The bench is covered with straw and sheepskins. Up center is the fireplace, low, rounded, made of stone. Left of the fireplace is a pallet of straw, Amahl's bed. There are few objects in the room. Beside the fireplace is a low, rough-hewn stool. On the mantel there is a small oil lamp, which throws a meager light into the room. In the corner above Amahl's bed hangs a bird cage made of twisted vines. Except for a few peasant's implements, the room is otherwise bare, clean-swept. The wood and the stone of the hut have aged and weathered into the hues of grey, brown, and green which bespeak poverty.

The third wall of the hut, containing the door and the window, divides the stage, with the door downstage. The door is heavy, wooden, held on a large wooden latch. The window is broken into crudely-fashioned panes, divides at the center, and pushes outward. Near the door, on the outside, is a large stone.

Surrounding the hut is the countryside, strewn with little hamlets perched precariously among the distant hills. Past the door of the hut goes the road. The road turns down and out of sight at the extreme left, to reappear winding through the hills. Snow lies softly on the ground. The night sky is pierced by many stars, but the Star of the East with its flaming tail floods both sky and earth with a glowing radiance.

THE COSTUMES

Amahl, the Mother, and the Shepherds are clothed in the plainest homespun materials. Leg bindings, hats fashioned from straw and reeds, rough-cut cloaks, are the marks of the shepherd's trade. The costumes should suggest the anachronistic character of those figures one sees in a Neapolitan *presepio*, or in any of the paintings of the Flemish and Italian primitives.

The Three Kings are magnificently clad, fulfilling in the richness of their dress, their jewels, and their robes a child's most colorful dream of what an Orient King should wear. King Melchior carries the coffer of gold, symbol of power, King Balthazar the urn of incense, symbol of prayer, and King Kaspar the chalice of myrrh, symbol of death. The Page is costumed as an oriental slave. The bundles he carries are wrapped richly in furs and cloth of gold. Both King Balthazar and the Page are Nubian.

THE CHARACTERS AND THE ACTION

Amahl, a child, is the focal figure of the opera.* Hence, all the action, and even the characterizations of the adult figures, is dictated by his point of view. The seeming severity of the Mother, the occasionally colloquial conduct of the Three Kings, the visit of the Shepherds, the theft of the gold, and the miracle — all these must be interpreted simply and directly in terms of a child's imagination.

* It is the express wish of the composer that the role of Amahl should always be performed by a boy. Neither the musical nor the dramatic concept of the opera permits the substitution of a woman, costumed as a child.

Amahl and the Night Visitors

Words and Music by
Gian-Carlo Menotti

Andante sostenuto

Flute
Oboe I
Oboe II
B♭ Clarinet — ppp
Bassoon
F Horn — ppp
C Trumpet
Percussion
Harp
Piano
Amahl
His Mother
King Kaspar
King Melchior
King Balthazar
The Page
Shepherds (Chorus)
Villagers

Andante sostenuto

Violin I — con sord. — p dolcissimo — div.
Violin II — con sord. — p
Viola — con sord. — p — div. — unis.
Violoncello — con sord. — p
Contrabass — con sord. — p — div.

Copyright ©1951, 1952, by G. Schirmer, Inc.
All Rights Reserved
International Copyright Secured

Printed in the U. S. A.

Cl.
Harp
I Vln.
II
Vla.
Vlc.
Cb.

ppp *pp* *unis.* *div.* *unis.*

(The curtain rises. It is night. The crystal-clear winter sky is dotted with stars, the Eastern Star flaming amongst them. Outside the cottage, not far from its door, Amahl, wrapped in an oversized cloak, sits on a stone playing his shepherd's pipe. His crudely-made crutch lies on the ground beside him. Within, the Mother works at household chores. The room is lighted only by the dying fire and the low flame of a tiny oil lamp.)

Allegro, ma non troppo

Ob. I
Cl.
Bn.
Hn.

mf *p* *con sord.* *f dolce, espr.* *pp*

Harp

espr.

Allegro, ma non troppo

I Vln.
II
Vla.
Vlc.
Cb.

div. *pp* *pp espr.* *(div.)* *ppp* *f* *p*

I Ob.
II
Bn.
Hn.
(div.)
I Vln.
II
Vla.
Vlc.
Cb.

f

I Ob.
II
Bn.
Hn.
(div.)
I Vln.
II
Vla.
Vlc.
Cb.

p

mf

I Ob. II

pp

ff

Bn.

Hn.

(The Mother pauses in her work to listen to

I Vln. II

Vla.

Vlc.

Andantino

Ob. I

Bn.

Hn.

Harp

mf

Pno.

pp

Ped.

Andantino

Amahl

Amahl

Oh!

Mother

The Mother

the piping . . . . . then calls:)

A-mahl!

A-mahl!

I Vln. II

Vla.

Vlc.

2 Allegro ma non troppo

Ob. I

Bn.

Hn.

Pno.

(Ped.)

Amahl

(Amahl does not stir. After a moment he begins to play again.)

Com- ing!

Mother

Time to go to bed!

2 Allegro ma non troppo

Vln. I

Vlc.

Andantino

Ob. I

Bn.

Hn.

Harp

p (lasciar vibrare)

Pno.

pp

Ped.

Andantino

Amahl

Com-ing!

Mother

A-mahl!

Vln. I

Vlc.

Allegro, ma non troppo

3

Recit.

Fl.

I Ob.

II

Cl.

Bn.

Hn.

Perc.

Snare Dr.

(With a shrug of his shoulder, Amahl continues to play.)

Amahl

(Impatiently, the Mother goes to the window, opens it sharply, and leans out)

poco meno

Mother

How long must I shout

Allegro, ma non troppo

3

Recit.

I Vln.

II

Vla.

Vlc.

Cb.

senza sord.

(put on sord.)

senza sord.

(put on sord.)

senza sord.

(put on sord.)

Amahl

I'm sor-ry, Mother.

4 Andantino con moto

But, Mother, let me stay a lit-tle

Mother

to make you o-bey?

Hur-ry in! It's time to go to bed.

4

I Vln.

II

Vla.

Vlc.

Cb.

(con sord.)

(con sord.)

(con sord.)

(con sord.) pizz.

(con sord.) pizz.

Cl.

mf *p* *mp*

Amahl: long-er! But my cloak is warm, let me stay a lit-tle long-er! But the

Mother: The wind is cold. The night is dark.

I Vln. II Vla. Vlc. Cb.

pp *p*

Cl.

p *mp*

Amahl: sky is light, let me stay a lit-tle long-er! But the moon has-n't ris-en yet, let me stay a lit-tle...

Mother: The time is late.

I Vln. II Vla. Vlc. Cb.

pp *f*

5

Fl.

I Ob. II

Cl.

Bn.

Tpt.

Recit.

Harp

Pno.

ff secco

Amahl

Mother

(clapping her hands)

(liberamente)

There won't be an-y moon to - night. But there will be a weep-ing child ver-y soon, if he does-n't hur-ry

5

I Vln. II

Vla.

Vlc.

Cb.

(via sord.)

Recit.

a tempo

6

Fl.

Ob. I

Cl.

pp dolce

Harp

p

Amahl

Oh, ver-y well...

(Reluctantly Amahl rises, takes up his crutch, and hobbles into the house. On the pegs to one side of the door he hangs his heavy cloak and shepherd's cap. His pipe he places carefully in the corner. The Mother kneels at the fireplace, trying to coax a flame from the few remaining twigs.)

Mother

5

up and o-bey his mother. (The Mother closes the window with a sharp little bang.)

a tempo

6

I

Vln.

II

Vla.

Vlc.

Cb.

p dolce

pizz.

arco

poco rall.

ppp

(Amahl returns to the open door and leans against it, looking up to the sky.)

Amahl

7 Recit.

Harp — pp

Amahl — Oh, Moth-er, you should go out and see! There's nev-er been such a

Mother — liberamente — What was keep-ing you out-side?

7 Recit.

I Vln. — II Vln. — Vla. — ppp — Vlc. — Cb.

8 a tempo

Fl. — pp

Harp — pp

Amahl — sky! Damp clouds have shined it and soft winds have swept it as if to make it read-y for a

8 a tempo

Vlc. — Cb.

Fl.

Harp

Amahl — King's ball. All its lan-terns are lit, all its torch-es are burn-ing, and its dark floor is

Vlc. — Cb.

Fl.

Harp

Amahl

shin-ing like crys-tal. Hang-ing o-ver our roof there is a star as large as a win-dow and the star has a tail,

Vlc.

Cb.

10 poco più mosso

Fl.

Cl.

Bn.

Hn.

Harp

Pno.

Ped. Ped. Ped.

Amahl

and its moves a-cross the sky like a char - iot on fire.

Mother

(wearily)

Oh, A-mahl, when will you stop tell-ing lies?

10 poco più mosso

I Vln.

II

Vla.

Vlc.

Cb.

pizz.

arco

11

Fl.
Cl.
Bn.
Hn.
Pno.
Mother

All day long you wan-der a-bout in a dream. Here we are with noth-ing to eat, not a stick of wood on the

11

I Vln.
II
Vla.
Vlc.
Cb.

arco

12

Fl.
Cl.
Hn.
Pno.
Mother

fire, not a drop of oil in the jug, and all you do is to wor-ry your mother with fair-y tales. Oh! A-mahl,

12

I Vln.
II
Vla.
Vlc.
Cb.

pizz.
arco

Fl.
Cl.
Bn.
Hn.
Pno.
Amahl
Mother

have you for-got-ten your pro-mise nev-er, nev-er to lie to your moth-er a-gain?

I
Vln.
II
Vla.
Vlc.
Cb.

arco

13

Fl.
Cl.
Pno.
Amahl

poco

(He tugs at her skirt.)

Moth-er dar-ling, I'm not ly-ing. Please, do be-lieve me, please, do be-lieve me. Come out-side and let me show you.

13

I
Vln.
II
Vla.
Vlc.
Cb.

arco

poco

più mosso

Fl.

I Ob. II

Cl.

Bn.

Hn

Pno.

Amahl

See for your-self, — see for your-self. —

(She brushes his hand aside.)

Mother

Stop both-er-ing me!

(liberamente)

Why should I be-lieve you?

più mosso

I Vln. II

Vla.

Vcl.

Cb.

14 a tempo

Cl.

Bn.

Pno.

pp secco, staccatissimo

Mother

You come with a new one ev'-ry day! First it was a leop-ard with a wo-man's head. Then it was a tree branch that shrieked and bled.

14 a tempo

Vlc.

Cb.

Fl. (fluttertongue) p cresc. f > p

Cl. p cresc. f > p

Bn.

Hn. pp

Pno. p staccatiss. secco

Mother — Then it was a fish as big as a boat, with whis-kers like a cat and wings like a bat and horns like a goat. And now it is a star as

I Vln. sul ponticello pp — pizz. ff

II Vln. sul ponticello pp — pizz. ff

Vla. pizz. p — pizz. ff

Vlc. tr p — p > pp — pizz. ff

Cb. tr p — pp subito

Recit.

Mother — large as a win-dow... or was it a car-riage... And if that were-n't e-nough, the star has a tail and the tail is of fire!

Recit.

I Vln.

II Vln.

Vla.

Vlc.

Cb.

15 a tempo

Recit.

Ob. I

Cl.

solo

Bn.

Hn.

15 a tempo

(liberamente)

(Amahl measures the air as wide as his arm can reach.)

Amahl

But there is a star and it has a tail this long.

Well...

Recit.

pizz.

Vlc.

Cb.

16 a tempo

Fl.

Ob. I

Cl.

Bn.

Hn.

Pno.

col Ped.

(at her frown, he reduces the size by half.)

Amahl

may-be on-ly ... this long. But it's there!

Cross my heart and hope to die.

(clasping Amahl in her arms.)

Mother

A-mahl!

Poor

A-mahl!

16 a tempo

I

Vln.

II

Vla.

Vlc.

Cb.

arco

pizz.

arco

div.

pizz.

arco

Fl.
Cl.
Bn.
Hn.
Pno.

Mother

Hun- ger has gone to your head. Dear God, what is a poor wid- ow to do,

I Vln.
II
Vla.
Vlc.
Cb.

unis.
arco

17 molto meno mosso

Ob. I
Cl.
Bn.

p
p
p

(She moves disconsolately to the fireplace)

Mother

when her cup- boards and pock-ets are emp-ty and ev'-ry-thing sold? Un-less we go beg-ging

17 molto meno mosso

I Vln.
II
Vla.
Vlc.
Cb.

pp
arco
pp
div.
pp
pp
pp

Fl.
Ob.I
Cl.
Bn.
Hn.
Harp
Mother
Vlc.
Cb.

ppp
p
mf

how shall we live through to-mor-row? My lit-tle son, a beg-gar!

(She sinks, weeping, onto a little stool.)

18 Andante calmo

Fl.
Cl.
Harp

solo
f

(Amahl goes to her and embraces her tenderly, stroking her hair.)

Amahl

Don't cry, Mother dear, don't wor-ry for me.— If we must go beg-ging, a good beg-gar I'll be.

18 Andante calmo

I Vln.
II Vln.
Vla.
Vlc.
Cb.

con sord.

1 I Vlo. solo *ppp*
1 II Vlo. solo *ppp*
1 Vla. sola *ppp*
1 Vlc. solo *ppp*
1 Cb. solo *pizz.* *pppp*

19

Fl.

Ob. I

Harp

Pno.

Amahl

I know sweet tunes to set peo-ple danc - ing. We'll walk and walk from

19

I Vln.

II Vln.

Vla.

Vlc.

Cb.

(1 solo)

pizz.

arco

20

Fl.

Cl.

Harp

Pno.

Amahl

vil-lage to town, you dressed as a gyp-sy and I as a clown. We'll walk and walk from vil-lage to town.

20

I Vln.

II Vln.

Vla.

Vlc.

Cb.

another vln. solo

arco

pizz.

Fl.
Cl.
Bn.
Hn.
Harp
Pno.
Amahl

(town) At noon we shall eat roast goose and sweet al- monds, at

I Vln. (1 solo)
II Vln. (1 solo)
Vla. (1 solo)
Vlc. (1 solo)
Cb. (1 solo) pizz.

poco più mosso

21

Fl.
Obl.
Cl.
Bn.
Harp
Amahl

night we shall sleep with the sheep and the stars. I'll play my pipes, you'll sing and you'll shout. The

21 poco più mosso

I Vln.
II Vln.
Vla.
Vlc.
Cb.

arco

22

solo

Fl.

mf

I Ob.

pp staccatissimo

II

pp staccatissimo

Cl.

solo

pp

Bn.

Hn.

(près de la table)

Harp

ppp

Pno.

PPP staccatissimo, secco

Amahl

win - dows will o - pen and peo - ple lean out. The King will ride by and hear your loud voice and

Mother

22

(1 solo)

I Vln.

pizz.

pp

(1 solo)

II

pizz.

pp

(1 sola)

Vla.

ppp

pizz.

pp

(1 solo)

Vlc.

ppp

pizz.

(1 solo)

Cb.

ppp

poco rit. 23 a tempo

Fl. mf pp

Cl.

Bn. pp

Hn. p

Harp (naturale) f

Amahl throw us some gold to stop all the noise. At noon we shall eat roast

Mother My dream-er, good

poco rit. 23 a tempo

I Vln. (1 solo) arco

II Vln. (1 solo) arco

Vla. (1 sola) arco

Vlc. (1 solo) arco pp

Cb. (1 solo)

poco rall.

Fl.

Harp p

Amahl goose and sweet al-monds, at night we shall sleep with the sheep and the stars. Good

Mother night! You're wast-ing the light. Kiss me good night. Good

poco rall.

Vln. ppp

Vla. ppp

Vlc. ppp

Cb. (pizz.) pp ppp

24 Allegro con moto

Ob. I — p

Cl. — p — cresc.

Bn. — p cresc.

Harp

Amahl — night.

(Amahl goes to his pallet of straw at one side of the fireplace.)

Mother — night.

(The Mother rises and bends to receive the good-night kiss. Then she secures the door, takes Amahl's cloak

24 Allegro con moto

I Vln. — (1 solo) — senza sord. — tutti — pizz. — p — cresc.

II Vln. — (1 solo) — senza sord. — tutte pizz.

Vla. — (1 sola) — senza sord. — p

Vlc. — (1 solo) — senza sord. — tutti — pizz. — p cresc.

Cb. — (1 solo) — senza sord. — arco — pp

Cl. — mf

Bn. — mf — p — mf — pp

Hn. — f — p — mf — p — ppp

Amahl

and spreads it over him, touches his head tenderly, then, having snuffed out the tiny oil lamp, she lies down on the bench.)

(The lights die from the room except for a faint glow in the fireplace and the radiance of the sky through the window.)

Mother

I Vln. — mf

II Vln.

Vla.

Vlc. — mf — p — tutti pizz.

Cb. — mf — pp

25 Andante

26

Cym. (susp.) (wooden stick)

Harp ppp

Harp ppp sonoro

Pno. ppp sonoro

(The voices of the Three Kings are heard very far away.)

King Kaspar pp From far a-way we come and far-ther we must go. How far, how far, my crys-tal star?

King Melchior pp From far a-way we come and far-ther we must go. How far, how far, my crys-tal star?

King Balthazar pp From far a-way we come and far-ther we must go. How far, how far, my crys-tal star?

25 Andante

26

Vlc.

Cb.

27

Cym.

Harp

Pno.

(In the distance among the hills, we see a tiny winking light from a lantern, then the small figures of the Three Kings and the Page, wending their way along the mountain road.*)

Kaspar The shep-herd dreams in-side the fold. Cold are the sands by the si-lent

Melch. The shep-herd dreams in-side the fold. Cold are the sands by the si-lent

Balth. The shep-herd dreams in-side the fold. Cold are the sands by the si-lent

27

Vlc.

Cb.

*[This effect can be achieved by using either puppets or children, costumed exactly like the adult figures.]

28 29

Fl. — p — mf

Ob. I — p

Cl. — p

Bn. — p

Hn. — p

Triangle

Perc. — pppp

Cym.

Harp

Pno.

(Amahl raises himself on one elbow and listens with astonishment to the distant singing.)

Amahl

Kaspar — sea. Froz - en the in - cense in our froz-en hands, heav - y the gold. How far

Melch. — sea. Froz - en the in - cense in our froz-en hands, heav - y the gold. How far

Balth. — sea. Froz - en the in - cense in our froz-en hands, heav - y the gold. How far

28 29

I Vln. — (harmonic) pp

II — tutti (harmonic) pp

Vla.

Vlc.

Cb.

30 Allegro

Cym.

Harp.

(liberamente)

ff gliss.

gliss. pp lasciar vibrare

8va bassa

Pno.

(The figures disappear at a turn in the road.)

Kaspar — how far, my crys-tal star?

Melch. — how far, my crys-tal star?

Balth. — how far, my crys-tal star?

(Amahl throws back his cloak and, leaning on his crutch, hobbles over to the window.)

30 Allegro

Vln. I — pizz. mf

Vln. II

Fl. — mf

31 Andante (avvicinandosi a p. a p.)

Cym. — (wooden stick) ppp

Harp — mf

Pno. — p

Kaspar — mf By si - lence-sunk-en

Melch. — mf By si - lence-sunk-en

Balth. — mf By si - lence-sunk-en

31 Andante (avvicinandosi a p. a p.)

Vln. I

Vln. II

Fl.

Ob. I

Cl.

p dolce

p dolce

Bn.

Hn.

Triangle

Perc.

Cym.

Harp

Pno.

(At the left, on the road, appear the Three Kings: first Melchior, bearing the coffer of gold, then Balthazar, bearing the urn of incense, and finally Kaspar, bearing the chalice of myrrh. All are preceded by the Page, who walks heavily, bent beneath the load of many bundles, among them a rich Oriental rug, a caged parrot, and an elaborate jeweled box. In one hand the Page carries a heavy lantern to light the way.)

Kaspar — lakes the an-te-lope leaps, in pa-per-pain-ted o-a-sis the drun-ken gyp-sy weeps. The

Melch. — lakes the an-te-lope leaps, in pa-per-pain-ted o-a-sis the drun-ken gyp-sy weeps. The

Balth. — lakes the an-te-lope leaps, in pa-per-pain-ted o-a-sis the drun-ken gyp-sy weeps. The

I Vln.

II

Vla.

Vlc.

Cb.

32 33

Fl.
Ob. I
Cl.
Bn.
Hn.
Triangle
Perc.
Cym.
Harp
Pno.

p *mp* *mp* *mf*
mp espr. *mp espr.*
PPP
8 bassa 8 bassa

Amahl
Mother
Kaspar
Melch.
Balth.

(As the travellers approach the door of the cottage, the Page steps aside to let King Melchior knock upon the door.)

hung-ry li-on wan-ders, the co-bra sleeps. How far, how far, my crys-tal star?
hung-ry li-on wan-ders, the co-bra sleeps. How far, how far, my crys-tal star?
hung-ry li-on wan-ders, the co-bra sleeps. How far, how far, my crys-tal star?

32 33

I Vln.
II
Vla.
Vlc.
Cb.

(harmonic) *pp*
(harmonic) *pp*

34 Recit.

Fl.

Cl.

Cym.

Harp — gliss. — gliss. — lasciar vibrare — pp

8 bassa

Pno. — 8 bassa

Recit.

Amahl — (without stirring from her bed.) — Yes, Mother.

Mother — A-mahl, — go and see who's knocking at the door.

Kaspar — (star.) — Knocks (in strict rhythm)

Melch. — (star.)

Balth. — (star.)

34 Recit.

I Vln.

II

35 Allegro

Fl. — p

Cl.

Amahl — (Amahl goes to the door and opens it a crack.)

35 Allegro

I Vln. — Più p — p

II

36

Fl. *p*

Cl. *mf*

(He quickly closes the door, and runs to his mother.)

Amahl

36

I Vln. *p* *mf*

II

Vla.

Vlc. pizz. *f*

Cb.

37 poco più agitato

Cl.

Bn. *pp* *f*

Hn.

Amahl Mo-ther... Mo-ther... Mo-ther, come with me. I want to be sure that you see what I see.

Mother

37 poco più agitato

I Vln. arco *pp*

II *pp*

Vla. *mp*

Vlc.

Cb.

38

Fl.
Cl.
Bn.
Hn.
Amahl.
Mother

(raising herself on her elbow.)

What is the mat-ter with you now? What is all this fuss a-bout? Who is it then?

38

I Vln.
II
Vla.
Vlc.
Cb.

pizz.

non troppo presto

39

Fl.
Ob. I
Cl.
Bn.
Hn.
Amahl
Mother

(hesitatingly)

Mother... out-side the door there is... there is a King with a crown.

What shall I do with this

39 non troppo presto

I Vln.
II
Vla.
Vlc.
Cb.

pizz.

Recit.

Fl.

Ob.I

Cl.

Bn.

Knocks (After a pause, she sinks back on the bed.)

Mother

(liberamente)

boy, what shall I do, what shall I do? If you don't learn to tell the truth, I'll have to spank you! Go back and see who it is

Recit.

Vlc.

pizz.

Cb.

40 Allegro

Fl.

mp

(lunga)

Bn.

(Amahl hurries to the door, again opens it just a crack . . . . . and stares.)

Amahl

Mother

and ask them what they want.

40 Allegro

I Vln.

pizz.

mp

(lunga)

II

41

simile

mp

42 poco più agitato

Fl.

Bn.

p

(He closes it once more and returns to his mother.)

Amahl

Moth-er... Moth-er...

41

42 poco più agitato

I Vln.

mp

arco

pp

II

arco

pp

Vla.

arco

mp

Vlc.

Cb.

Fl.
Cl.
Bn.
Hn.
Amahl — Moth-er, come with me. I want to be sure that you see what I see.
Mother — What is the mat-ter with you
I Vln.
II Vln.
Vla.
Vlc. (pizz.)
Cb. (pizz.)

43 Recit.

Amahl — Moth-er... I did-n't tell the truth be-fore.
Mother — now, what is all this fuss a-bout? That's a good boy.

a tempo

44

Fl.

Ob.I

Cl.

Bn.

Hn.

Amahl — There is not a King out-side. There are two Kings!

Mother — I should say not! What shall I do with this boy? What shall I do? What shall I

44 a tempo

Vlc.

Cb. — (pizz.)

Recit.

Allegro

Fl.

Ob.I — mf

Cl.

Bn.

Knocks

Mother — do? Hur-ry back and see who it is, and don't you dare make up tales!

Recit.

Allegro

Vln.I — pizz. mf

Cb.

45

Ob.I

(Amahl repeats again the action to the door and back.)

Amahl

Mother

45

I Vln. II

46

Ob. I
Cl.
Bn.
Amahl
Mother

Moth-er, Moth-er, Moth-er, come with me. If I tell you the truth, — I

46

I Vln.
II
Vla.
Vlc.
Cb.

arco pp
arco pp
arco mp
pizz. f
pizz. f
pizz. f
pizz. f
(pizz.) f
(pizz.) f

Recit.

Amahl
Mother

Know you won't be-lieve me. But you won't be-lieve me.
Try it for a change! I'll be-lieve you if you tell me the truth.

Recit.

I Vln.
II
Vla.
Vlc.
Cb.

Amahl
Mother

Sure e-nough, there are not two Kings out-side. The Kings are three and one of them is black.
That is sur-pris-ing.

Vlc.
Cb.

47 a tempo

Recit.

Ob. I

Cl.

Bn.

Hn.

Amahl

I Knew it!

Mother

Oh! What shall I do with this boy! If you were strong-er I'd like to whip you.

47 a tempo

Recit.

I Vln.

II Vln.

Vla.

Vlc.

arco

Cb.

arco

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

48 Allegro

Fl.

Cl.

Bn.

(Amahl follows his Mother, holding onto her skirt.)

Amahl

(The Mother rises wearily and moves determinedly to the door.)

Mother

I'm go-ing to the door my-self and then, young man, you'll have to reck-on with me!

48 Allegro

I Vln.

II Vln.

Vla.

Vlc.

Cb.

pizz.

pizz.

49 Andante calmo

(luft pause)

Fl.

Cl.

change to A Clar.

Bn.

Mother (As the door swings open, she beholds the Three Kings. In utter amazement she bows to them.)

Kaspar Good eve-ning! Good eve-ning!

Melch. Good eve-ning! Good eve-ning!

Balth. Good eve-ning! Good eve-ning!

49 Andante calmo

(luft pause)

I Vln. div. arco pp

II div. arco pp

Vla. (pizz.) mf

Vlc. arco ppp

Cb. arco ppp

Pno. *Recit.* mf

Amahl *liberamente* (whispering) What did I tell you?

Mother (to Amahl) Sh! (to the Kings.) No-ble sires!

Balth. May we rest a while in your house and warm our-selves by your fire-place?

I Vln. unis. pp *Recit.*

II unis. pp

Vla. arco pp

Vlc.

Cb.

50 a tempo

Recit.

Pno.

Mother

I am a poor wid-ow. A cold fire-place and a bed of straw is all I have to of-fer you. To these you are wel-come.

50 a tempo

Recit.

Vlc.

Cb.

a tempo

Pno.

Mother

(Melchior and Balthazar tap Kaspar's shoulder to restrain him.)

(freely)

Come in, come in!

Kaspar

(cupping his ear)

What did she say?

(excitedly)

Oh, thank you, thank you, thank you!

pp

Oh, thank you!

Melch.

pp

Oh, thank you!

Balth.

That we are wel-come.

pp

Oh, thank you!

a tempo

Vlc.

Cb.

51 Allegro (molto secco and staccatissimo)

Fl. — mf — tr

I Ob. — mf — tr

II — mf — tr

A Cl. — mf

Bn. — mf

Hn. — mf

con sord.

Tpt. — mf — tr

Triangle

Perc.

Sn. Dr. — f p — tr

Pno. — p secco

(Still bowing, the Mother makes way for the Kings to enter, pulling Amahl with her. The Page enters first,

51 Allegro (molto secco and staccatissimo)

I Vln. — pizz. — mf

II — pizz. — mf

Vla.

Vlc. — arco

Cb. — arco

Fl.
I Ob. II
A-Cl.
Bn.
Hn.
Tpt.
Perc.
Sn. Dr.
Pno.

change to Piccolo

52

solo

Triangle

places his lantern on the stool beside the fireplace, and drops his bundles. Almost immediately, King Kaspar proceeds at a

52

I Vln. II
Vla.
Vlc.
Cb.

pizz.

53

Picc.

I Ob.

II

A-Cl.

Bn.

Hn.

Tpt.

Perc.

Sn. Dr.

Triangle

Pno.

stately march to take his place on the bench, stage right. The Page hurries to hold King Kaspar's train. Once Kaspar has*

*The step of the march of the Kings should fall on the first and third beats of the music.

53

I Vln.

II

Vla.

Vlc.

pizz.

Cb.

pizz.

54

Picc. I Ob. II A-Cl. Bn. Hn. Tpt. Sn. Dr. Perc.

ff *f* *mf* *p* *p subito* *tr* *ppp subito*

placed himself, Balthazar enters and proceeds to a place beside him. Melchior is the last to take his place. The Page runs back

54

I Vln. II Vla. Vlc. Cb.

arco *pp* pizz. *pp subito*

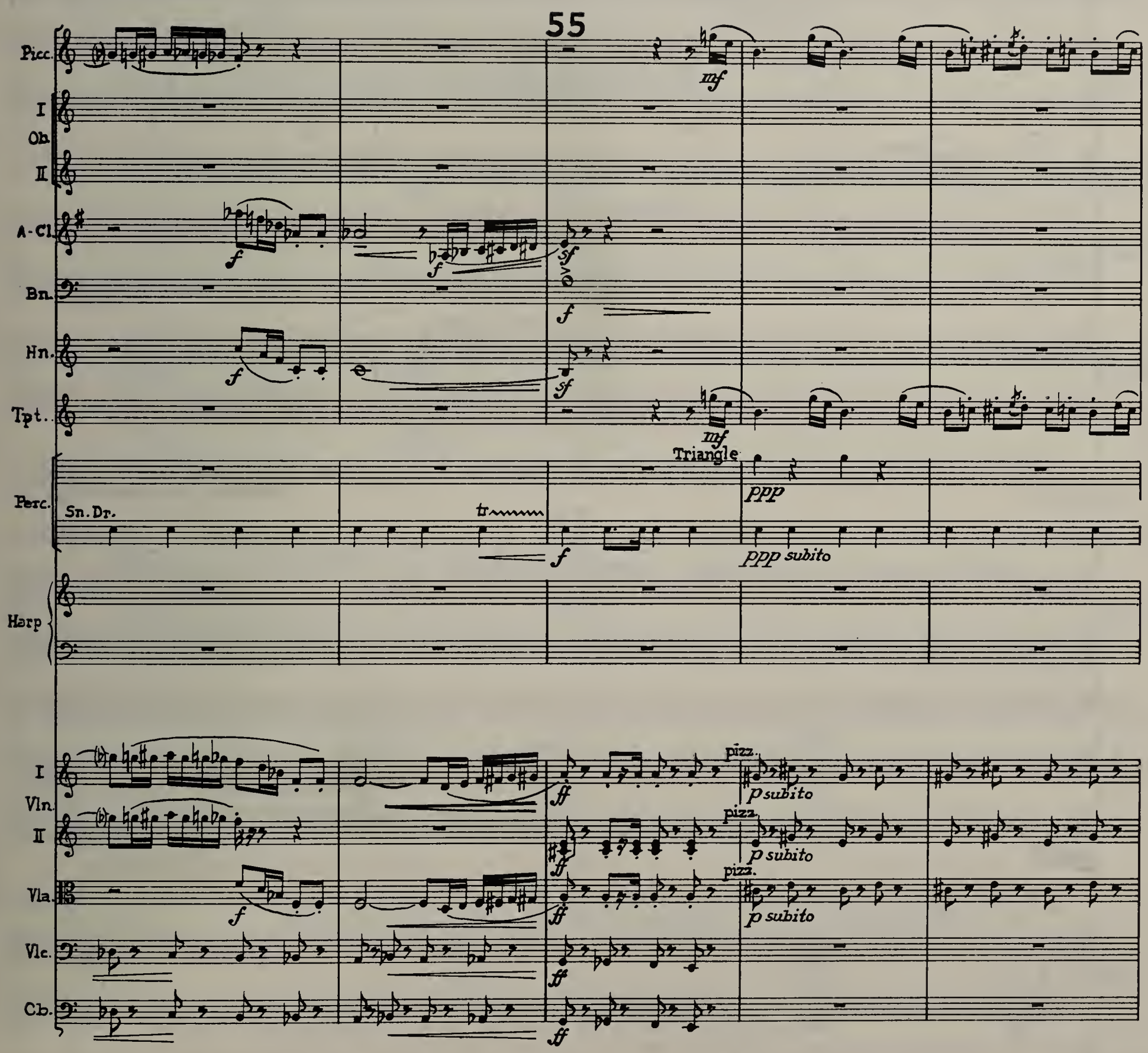
Picc. Sn. Dr. Perc.

f *p* *tr*

and forth to carry the train of each. Amahl watches the procession with growing wonder and excitement.)

I Vln. II Vla. Vlc. Cb.

f *mf* arco


55
Picc.
I
Ob.
II
A-Cl.
Bn.
Hn.
Tpt.
Perc.
Sn. Dr.
Triangle
Harp
I
Vln.
II
Vla.
Vlc.
Cb.
pizz.
p subito
ppp
ppp subito

56

rall. molto

Picc.

I Ob.

II

A-Cl.

Bn.

Hn.

Tpt.

Perc.

Sn. Dr.

Triangle

Harp

(près de la table)

change to Flute

change to B♭ Clar.

(When the Three Kings are together, they sit as one. The Page spreads the rug before them and sets upon it the gifts the Kings bear for the Child.)

56

rall. molto

I Vln.

II

Vla.

Vlc.

Cb.

arco

pizz.

57 Adagio

Pno.

Mother

I shall go and gath-er wood for the fire. I've noth-ing in the house.

Melch.

It is nice here.

We can

57 Adagio

Vlc.

Cb.

Pno.

Amahl — (whispering to his mother.) What did I tell you?

Mother — (The Mother takes her shawl from the peg and goes to the door.) Your star? Sh!

Melch. — on-ly stay a lit-tle while. We must not loose sight of our star. We

Vlc.

Cb.

Pno.

Amahl — No, Moth-er.

Mother — I shall be right back... and A-mahl, don't be a nui-sance! (She goes quickly)

Melch. — still have a long way to go.

Vlc.

Cb.

58 Allegretto liberamente — a tempo — liberamente

Amahl — Are you a real King? Have you re-gal blood? Can I see it?

Balth. — Yes. Yes. It is just like yours.

Kaspar — (Kaspar goes to the corner of the fireplace where the Page has placed the parrot and the jeweled box. During the following scene he feeds the parrot bits of food from his pocket.)

58 Allegretto — a tempo

Vln. I — pizz. pp — arco — pizz.

Vln. II — arco pp — pizz. — arco — pizz.

Vla.

Vlc. — pizz. pp — arco — pizz.

59 a tempo

Fl.
Ob. I
B♭ Cl.
Bn.
Amahl.
Balth.

[in B♭]

p
p
p
p
ppp

What's the use of hav-ing it, then? Where is your home?

No use. I live in a black mar-ble pal-ace full of

59 a tempo

I Vln.
II Vln.
Vla.
Vlc.
Cb.

arco pizz.
arco pizz.
arco pizz.

pp
pp
pp

colla voce

60 a tempo

Fl.
Ob. I
Cl.
Bn.
Hn.
Amahl
Balth.

pp
pp

colla voce

sf pp

(sadly)

I was a shep-herd, I had a flock of sheep.

(liberamente)

black pan-thers and white doves. And you, lit-tle boy, what do you do?

colla voce

60 a tempo

I Vln.
II Vln.
Vla.
Vlc.
Cb.

(pizz.) p
(pizz.) p
p
(pizz.) p

con sord.
con sord.

arco pp
arco pp

Fl.
Cl.
Amahl
But my Moth-er sold them, sold them. Now there are no sheep left. I had a black goat who gave me warm sweet milk.

61

I Vln.
II
Vla.
Vlc.
Cb.
con sord.
con sord.
61 arco
pp
arco
pp
pp
pp

Fl.
Ob.I
Amahl
But she died of old age, old age. Now there is no goat left. But Moth-er says that now we shall both go

62
pp
pp

I Vln.
II
Vla.
Vlc.
Cb.
62 via sordino
via sordino
pp
pp

Fl.
Ob. I
Bn.
lunga
63
mf

(Amahl looks wonderingly at Balthazar who indicates that Kaspar is deaf. Amahl repeats the question, shouting.)

Amahl
beg - ging from door to door. Won't it be fun?
(Amahl crosses to Kaspar who continues to feed the parrot.)
Are you a real King, too?
ARE YOU A REAL KING, TOO?

Kaspar
Eh?

Balth.
It has its points.

I
Vln.
II
Vla.
Vlc.
via sordino
pizz.
ppp
arco
mp > pp

64
pp

Amahl
What is that?

Kaspar
Oh, tru-ly, tru-ly, tru-ly, yes, I am a real King.... am I not?
(looking questioningly to Balthazar)
Eh?

Balth.
Yes, Kas-par.

p
pizz.

Fl. pp
Ob.I pp
Bn. pp

Amahl: WHAT IS THAT? Does it talk? DOES IT TALK? Does it bite? (screaming) DOES IT BITE? (pointing at the jeweled box.) And what is this?

Kaspar: A par-rot. Eh? (indicating his deaf ears.) How do I know? Eh? (Kaspar displays a heavily bandaged finger.) Yes.

I Vln. arco pp pizz.
II Vln. arco pp pizz.
Vla. (arco) pp pizz.
Vlc. arco > pp pp pp pizz.

65 a tempo

Fl. p
Ob.I pp p
Cl. pp
Bn. pp
Hn. pp

Kaspar: (With great excitement, Kaspar opens one drawer at a time, concealing its contents from Amahl until he lifts the jewels,) This is my box, this is my box. I nev-er trav-el with-out my box. In the first drawr I keep my

65 a tempo

I Vln. (pizz.) pp
II Vln.
Vla. (pizz.) pp
Vlc. (pizz.) pp
Cb. pizz. pp

the beads, and finally the licorice before the boy's amazed eyes.)

Kaspar — 66

mag-ic stones. One car-ne-lian a-gainst all e-vil and en-vy. One moon-stone to make you sleep. One red cor-al to heal your wounds.

66

I Vln. — II Vla. — Vlc. — Cb.

(pizz.) *pp*

Kaspar — 67

One lap-is-laz-u-li a-gainst quart-ern fe-ver. One small jas-per to help you find wa - - - ter. One small top-az to sooth your eyes. One red ru-by to pro-tect you from light-ning.

67

I Vln. — II Vla. — Vlc. — Cb.

Fl. — Ob. I — Cl. — Bn. — Kaspar

p — *f*

I Vln. — II Vla. — Vlc. — Cb.

f

68 69

Fl. ppp pp

Cl. p

Bn. pp

con sord. Hn. p

con sord. espr. Tpt. p

Kaspar This is my box, this is my box. I nev-er trav-el with-out my box. In the sec-ond draw'r I keep all my beads. Oh, how I

68 69

I Vln (pizz.) pp

II

Vla. (pizz.) pp

Vlc. (pizz.) p

Cb (pizz.) p

70

Fl. ppp

Cl. p

Bn. pp

(sord.) Hn. p

(sord.) espr. Tpt. p

Kaspar love to play with beads, all kinds of beads. This is my box, this is my box. I nev-er trav-el with-out my box.

70

I

Vln. (pizz.) pp

II

Vla.

Vlc. p

Cb. p

Andante 71

Fl.
Ob.I
Cl.
Bn.
Hn. (sord.)
Tpt. (sord.)
Kaspar

In the third drawr... In the third drawr... Oh, lit-tle boy!... Oh, lit-tle boy!... In the third drawr I

Andante 71

I Vln.
II Vln.
Vla.
Vlc.
Cb.

arco

72 Allegro

Fl.
Ob.I
Cl.
Bn.
Kaspar

Keep... lic-o-rice... lic-o-rice... black, sweet lic-o-rice, black, sweet lic-o-rice. Have some.

72 Allegro

I Vln.
II Vln.
Vla.
Vlc.
Cb.

pizz.
(pizz.)

73 poco meno mosso

Cl.
Bn.
Hn.

Amahl (Amahl seizes the candy and gobbles it down as his mother enters from the outside, bearing a few sticks.)

Mother A-mahl, I told you not to be a nui-sance!

(going to his mother) But it is-n't my fault!

73 poco meno mosso

I Vln. arco pp
II Vln. arco pp
Vla.
Vlc. arco pp
Cb.

Recit.

Amahl (Amahl whispers discreetly.) They kept ask-ing me ques-tions.

Mother I want you to go and call the oth-er shep-herds. Tell them a-bout our vis-i-tors,

Recit.

Vlc.
Cb.

Amahl Yes, Moth-er.

Mother and ask them to bring what-ev-er they have in the house, as we have noth-ing to of-fer them. Hur-ry on!

Vlc.
Cb.

74 Allegro

75 Lento (colla voce)

Fl.

mf

Pno.

p colla voce

(Amahl grabs up his cloak, claps his hat on his head, and hurries out as fast as his crutch will carry him.)

Amahl

(The Mother crosses to the fireplace to set down the wood she has gathered. Suddenly she sees the coffer of gold and the rich chalices of incense and myrrh which sit before the Kings. Irresistibly drawn, she moves toward them.)

Mother

liberamente

Oh, these beau-ti-ful

Melch.

74 Allegro

75 Lento (colla voce)

I Vln.

pizz.

p

II

Vla.

Vlc.

Cb.

Pno.

Mother

things, and all that gold!

(with great excitement)

The child? Which child?

Melch.

These are our gifts to the Child.

We don't Know. But the Star will

Vlc.

Cb.

Andante calmo, quasi adagio

76

Fl.

Ob. I

Cl.

Pno.

Mother: But per-haps I know him. What does he look like?

Melch.: guide us to Him. Have you seen a child the col-or of

Andante calmo, quasi adagio

76

Vlc.

Cb.

Fl.

Ob. I

Cl.

Bn.: pp dolcissimo

Hn.

Pno.

Melch.: wheat, the col-or of dawn? His eyes are mild, His hands are those of a King, as King He was born. In-cense, myrrh and gold we

I Vln.: con sord. arco

II Vln.: con sord. arco

Vla.

Vlc.

Cb.

77

Fl.

Ob.I

Cl.

Bn.

Hn.

pp

Harp

Pno.

Mother

pp (as though to herself)

Yes, I know a child the col-or of

Melch.

bring to His side, and the East-ern Star is our guide.

77

I Vln.

II

div.

pp

Vla.

Vlc.

pizz.

p

Cb.

Fl.
Ob.I
Cl.
Bn.
Hn.
Harp
Pno.
Mother
Melch.
I
Vln.
II
Vla.
Vlc.
Cb.

pp
pp
pp
pp
pp
p
unis.
unis.
con sord.
pp
div.
div.
arco
pizz.

wheat, the col-or of dawn. His eyes are mild, his hands are those of a King, as King he was born. But no one will bring him

Fl.

Ob.I

ppp

Cl.

Bn.

mf

Hn.

pp

Tpt.

Harp

Pno.

Mother

in-cense and gold though sick and poor and hung-ry and cold. He's my child, my son, my

Melch.

Balth.

I

Vln.

(div.)

II

(div.)

Vla.

Vlc.

pizz. arco pizz. arco

Cb.

ritard. 78 a tempo

Fl. ppp

Ob. I

Cl. ppp

Bn.

Hn. p

Tpt. (con sord.) ppp

Harp

Pno. ppp col Ped.

Mother dar-ling, my own.

Melch. Have you seen a child the col-or of earth, the col-or of thorn? His

Balth. Have you seen a child the col-or of earth, the col-or of thorn? His

ritard. 78 a tempo

Vln. I p

Vln. II p

Vla. unis.

Vle. pp

Cb. arco pp

79

Fl. — mp — cresc.

Ob. I

Cl. — mp — cresc.

Bn. — ppp

Hn. — ppp

Tpt.

Timp. — Timpani pp

Harp — pp

Pno.

Mother

Melch. — eyes are sad, His hands are those of the poor, as poor He was born. In-cense, myrrh and gold we

Balth. — eyes are sad, His hands are those of the poor, as poor He was born. In-cense, myrrh and gold we bring to His side,

79

Vln. I — (con sord.) — p — cresc.

Vln. II — (con sord.) — p — cresc.

Vla. — (con sord.) — p — cresc.

Vlc. — pp — cresc.

Cb. — pizz. — pp — cresc.

Fl.

Ob. I II

Cl.

Bn.

Hn.

Tpt.

Timp.

Harp

Pno.

Mother

Melch.

Balth.

Vln. I II

Vla.

Vlc.

Cb.

p

I pp

II pp

pp dolce

ppp

ppp

pp

Yes, I know a child the col-or of earth, the col-or of thorn. His

bring to His side, and the East-ern Star is our guide.

and the East-ern Star is our guide.

ppp

ppp

ppp

pizz.

pp

pizz.

pp

arco

80

Fl.

Ob. I

Cl.

Bn

Hn.

Tpt.

Timp.

Harp

Pno.

Mother

Kaspar

Melch.

Balth.

I Vln.

II

Vla.

Vlc.

Cb.

p *p* espr. *p* *dolce* *pp* *p* *pp*

eyes are sad, his hands are those of the poor, as poor he was born. But no one will bring him in-cense or gold though sick and

pp div. *pp* *p* cresc. arco *p* cresc. arco *p* cresc.

ritard. 81 a tempo

Fl.

Ob.I

Cl.

Bn.

Hn.

Tpt.

Timp.

Harp

Pno.

pp

pp dolcissimo

p

pp sonoro

Mother

poor and hung-ry and cold. He's my child, my son, my dar-ling, my own.

Kaspar

Melch.

pp

The Child we seek holds the seas and the

Balth.

ritard. 81 a tempo

(take off sordine a poco a poco)

I Vln. II

tr.

ppp

ppp

Vla.

div.

pp

espr.

Vlc.

pizz. arco pizz. arco

div.

p

espr.

Cb.

pizz.

arco

pizz.

pp

Fl.

Ob. I

Cl.

Bn.

Hn.

Tpt.

Timp.

Harp

Pno.

Mother

Kaspar

Melch.

Balth.

I Vln.

II Vln.

Vla.

Vlc.

Cb.

pp ppp p mp

pp ppp p

pp ppp p

pp ppp

pp ppp

pp

pp

p

Fl.
Ob. I
Cl.
Bn.
Hn.
Tpt.
Timp.
Harp
Pno.

(Absorbed in her own thoughts, the Mother moves slowly downstage.)

Mother — *f molto espr.* — The child I know on his palm holds my heart.

Kaspar — *pp* — Choirs of an-gels hov-er o-ver His roof and sing Him to sleep. He's

Melch. — feet. — *pp* — Choirs of an-gels hov-er o-ver His roof and sing Him to sleep. He's

Balth. — fore Him the ea-gle is gen-tle, the li-on is meek. — *pp* — Choirs of an-gels hov-er o-ver His roof and sing Him to sleep. He's

Vln. I
Vln. II
Vla.
Vlc. — pizz. — arco — *legatissimo*
Cb. — pizz. — arco — *legatissimo*

82

Fl. — p

I Ob. II

Cl.

Bn. — p — f

Hn. — p — f

Tpt.

Timp.

Harp

Pno.

Mother — The child I know at his feet has my life. — cresc. He's my child, my son, my

Kaspar — warmed by breath, He's fed by Moth-er who is both Vir-gin and Queen. — cresc. In-cense, myrrh, and gold we bring to His side,

Melch. — warmed by breath, He's fed by Moth-er who is both Vir-gin and Queen. — cresc. In-cense, myrrh, and gold we bring to His side,

Balth. — warmed by breath, He's fed by Moth-er who is both Vir-gin and Queen. — cresc. In-cense, myrrh, and gold we bring to His side,

82

I Vln. — senza sord. — pp

II — senza sord. — pp

Vla. — senza sord. — pp

Vlc. — p

Cb. — p

83

rall. a tempo

Fl.

cresc. poco a poco

I Ob.

p cresc. poco a poco

II

Cl.

Bn.

pp cresc. poco a poco

Hn.

Tpt.

Timp.

pp cresc. poco a poco

Harp

Pno.

Mother

darling, my own and his name is A-mahl.

Kaspar

and the East-ern Star is our guide.

Melchior

and the East-ern Star is our guide.

Balth.

and the East-ern Star is our guide.

83

rall. a tempo

div.

I Vln.

cresc. poco a poco

II

cresc. poco a poco

Vla.

cresc. poco a poco

Vlc.

cresc. poco a poco

Cb.

cresc. poco a poco

unis.

pizz. arco pizz. arco

84

Bn.

Pno.

pp

Mother

The shep-herds are com-ing!

Kaspar

Melch.

Balth.

(The calls of the shepherds falls sharp and clear on the air, breaking the hushed silence of the room.)
(The Mother looks instinctively to see if her room is ready to receive her neighbors, then she goes to the door and opens it wide.)

Shep-herds

Soprano

pp

Who's call-ing, who's call-ing? Oh!

Alto

pp

Shep-herds, Shep-her-dess'! Who's call-ing, who's call-ing? Oh!

Tenore

pp

Shep-herds, Shep-her-dess'!

Basso

pp

Shep-herds, Shep-her-dess'!

84

I Vln.

p pp

II

p pp

Vla.

Vlc.

pizz. arco pizz. arco

pizz.

Cb.

pp

Melch.

(He nudges the dozing Kaspar.)

Wake up, Kas-par!

(First singly, then in twos and threes, the shepherds begin to appear. They come from all directions. On the hills in the distance lantern lights pierce the darkness. Slowly they converge and move down the road toward the hut, led by a radiant Amahl.)

Allegretto, con grazia

Shep-herds

f

Em-i-ly, Em-i-ly, Mi-chael, Bar-thol-o-mew, how are your chil-dren and how are your sheep?

Em-i-ly, Em-i-ly, Mi-chael, Bar-thol-o-mew, how are your chil-dren and how are your sheep?

Oh!

Em-i-ly, Em-i-ly, Mi-chael, Bar-thol-o-mew, how are your chil-dren and how are your sheep?

Oh!

Em-i-ly, Em-i-ly, Mi-chael, Bar-thol-o-mew, how are your chil-dren and how are your sheep?

Shep-herds

Dor- o-thy, Dor - o-thy, Pe-ter, E-van-ge-line, give me your hand, come a-long with me. All the chil-dren have mumps. All the

Dor- o-thy, Dor - o-thy, Pe-ter, E-van-ge-line, give me your hand, come a-long with me. All the chil-dren have mumps. All the

Dor - o-thy, Dor - o-thy, Pe-ter, E-van- ge-line, give me your hand, come a-long with me. All the chil-dren have mumps. All the

Dor - o-thy, Dor - o-thy, Pe-ter, E-van-ge-line, give me your hand, come a-long with me. All the chil-dren have mumps. All the

Shep-herds

flocks are a-sleep. We are go-ing with A- mahl, bring - ing gifts to the Kings. Ben-ja-min, Ben-ja-min, Lu-cas, E-liz- a-beth,

flocks are a-sleep. We are go-ing with A- mahl, bring - ing gifts to the Kings. Ben-ja-min, Ben-ja-min, Lu-cas, E-liz - a-beth,

flocks are a-sleep. We are go-ing with A- mahl, bring-ing gifts to the Kings. Ben-ja-min, Ben-ja-min, Lu-cas, E-liz - a-beth,

flocks are a-sleep. We are go-ing with A- mahl, bring-ing gifts to the Kings. Ben-ja-min, Ben-ja-min, Lu-cas, E-liz - a-beth,

(Ragged and joyous, the shepherds approach

Shep-herds

how are your chil-dren and how are your sheep? Car- o-lyn, Car-o-lyn, Mat-thew, Ver-on-i-ca, give me your hand, come a- long with me.

how are your chil-dren and how are your sheep? Car -o-lyn, Car-o-lyn, Mat-thew, Ver-on-i-ca, give me your hand, come a- long with me.

how are your chil-dren and how are your sheep? Car -o-lyn, Car-o-lyn, Mat-thew, Ver-on- i-ca, give me your hand, come a- long with me.

how are your chil-dren and how are your sheep? Car-o-lyn, Car-o-lyn, Mat-thew, Ver-on-i-ca, give me your hand, come a-long with me.

the hut, bearing their baskets of fruit and vegetables.)

Shep-herds

Brrr! How cold is the night! Brrr! How ic-y the wind! Hold me ver-y, ver-y, ver-y tight. Oh, how warm is your cloak!

Brrr! How cold is the night! Brrr! How ic-y the wind! Hold me ver-y, ver-y, ver-y tight. Oh, how warm is your cloak!

Brrr! How cold is the night! Brrr! How ic-y the wind! Hold me ver-y, ver-y, ver-y tight. Oh, how warm is your cloak.

Brrr! How cold is the night! Brrr! How ic-y the wind! Hold me ver-y, ver-y, ver-y tight. Oh, how warm is your cloak.

Shepherds

Kath-er-ine, Kath-er-ine, Chris-to-pher, Ba-bi-la, how are your chil-dren and how are your sheep? Ah,

Kath-er-ine, Kath-er-ine, Chris-to-pher, Ba-bi-la, how are your chil-dren and how are your sheep? Jo-seph-ine, Jo-seph-ine, An-ge-la, Jer-e-my,

Kath-er-ine, Kath-er-ine, Chris-to-pher, Ba-bi-la, how are your chil-dren and how are your sheep? Jo-seph-ine, Jo-seph-ine, An-ge-la, Jer-e-my,

Kath-er-ine, Kath-er-ine, Chris-to-pher, Ba-bi-la, how are your chil-dren and how are your sheep? Jo-seph-ine, Jo-seph-ine, An-ge-la, Jer-e-my,

Mother

85 *liberamente*

Come in, come in! What are you a-fraid of?

(The shepherds crowd together in the frame of the door of the hut struck dumb by the sight of the Kings, not daring to enter. Amahl, however, slips through the crowd to take his place beside his mother.)

Shepherds

come a-long with me. *p* Oh! look! Oh! look!

come a-long with me. *p* Oh! look! Oh! look!

come a-long with me. *p* Oh! look! Oh! look!

come a-long with me. *p* Oh! look! Oh! look!

I Vln.

II

Vla.

Vlc.

85 *pp*

pp

a tempo *liberamente*

Mother

Don't be bash-ful, sil-ly girl! Don't be bash-ful, sil-ly boy! They won't eat you. Show what you brought them.

Shepherds

(Shy and embarrassed, everyone tries to push his neighbor in ahead of him, until all of them are crowded into one corner of the room.)

a tempo

I Vln. *pp*

II *pp*

Vla. *pp*

Vlc.

Allegro

86 Allegretto

Cl.

Bn.

Hn.

Pno.

Kaspar

Melch.

Balth.

Shep-herds

p staccatissimo

O-lives and quinc-es, ap-ples and rai-sins, nut-meg and myr-tle,

f No! you go on!

p staccatissimo

O-lives and quinc-es, ap-ples and rai-sins, nut-meg and myr-tle,

mf Go on, go on!

f No! you go on!

p staccatissimo

O-lives and quinc-es, ap-ples and rai-sins, nut-meg and myr-tle,

p Go on, go on, go on, go on!

f No! you go on!

(At least one shepherd boldly marches forward and lays his gift before the Kings, bowing shyly, he retreats to his place.)

Allegro

86 Allegretto

I Vln.

II

Vla.

Vlc.

Cb.

pizz. *pp*

pizz. *pp*

pizz. *pp*

87

Cl.

Bn.

Hn.

Pno.

staccato sempre

Kaspar

Melch.

Balth.

Thank you, thank you, thank you kind-ly. Thank you, thank you,

Shep-herds

med-lars and chest-nuts, this is all we shep-herds can of-fer you.

I Vln.

II

Vla.

Vlc.

Cb

arco

pizz.

Cl.

Bn.

Hn.

Pno.

Kaspar — thank you kind-ly, too.

Melch. — thank you kind-ly, too.

Balth. — thank you kind-ly, too.

Shep-herds — Cit-rons and lem-ons, musk and pome-gran-ates, goat-cheese and wal-nuts, figs and cu-cum-bers, this is all we

Cit-rons and lem-ons, musk and pome-gran-ates, goat-cheese and wal-nuts, figs and cu-cum-bers, this is all we

Cit-rons and lem-ons, musk and pome-gran-ates, goat-cheese and wal-nuts, figs and cu-cum-bers, this is all we

(A second shepherd crosses to the Kings, presents his gifts and returns, bowing, to his place.)

this is all we

I Vln. — pizz. *pp* — arco *p* unis.

II Vln. — pizz. div. *pp* — arco *p*

Vla. — pizz. *pp* — arco *p*

Vlc. — *p*

Cb.

88

Cl.

Bn.

Hn.

Pno.

staccato sempre

Kaspar

Thank you, thank you, thank you kind-ly. Thank you, thank you, thank you kind-ly,

Melch.

Thank you, thank you, thank you kind-ly. Thank you, thank you, thank you kind-ly,

Balth.

Thank you, thank you, thank you kind-ly. Thank you, thank you, thank you kind-ly

Shep-herds

shep-herds can of-fer you.

shep-herds can of-fer you.

shep-herds can of-fer you.

shep-herds can of-fer you.

88

I Vln.

II

Vla.

Vlc.

Cb.

(pizz.)

89

Cl.

Bn.

Hn.

Pno.

Kaspar

too.

Melch.

too.

Balth.

too.

Shep-herds

Ha-zel-nuts and cam-o-mile, mi-gnon-ettes and laur - el, hon-ey-combs and cin-na-mon, thyme, mint, and gar - lic,

Ha-zel-nuts and cam-o-mile, mi-gnon-ettes and laur - el, hon-ey-combs and cin-na-mon, thyme, mint, and gar - lic,

Ha-zel-nuts and cam-o-mile, mi-gnon-ettes and laur - el, hon-ey-combs and cin-na-mon, thyme, mint, and gar - lic

(Taking courage from the others, a third shepherd presents his gifts and returns to his place.)

89

I Vln.

pp

II

pizz. arco

pp

Vla.

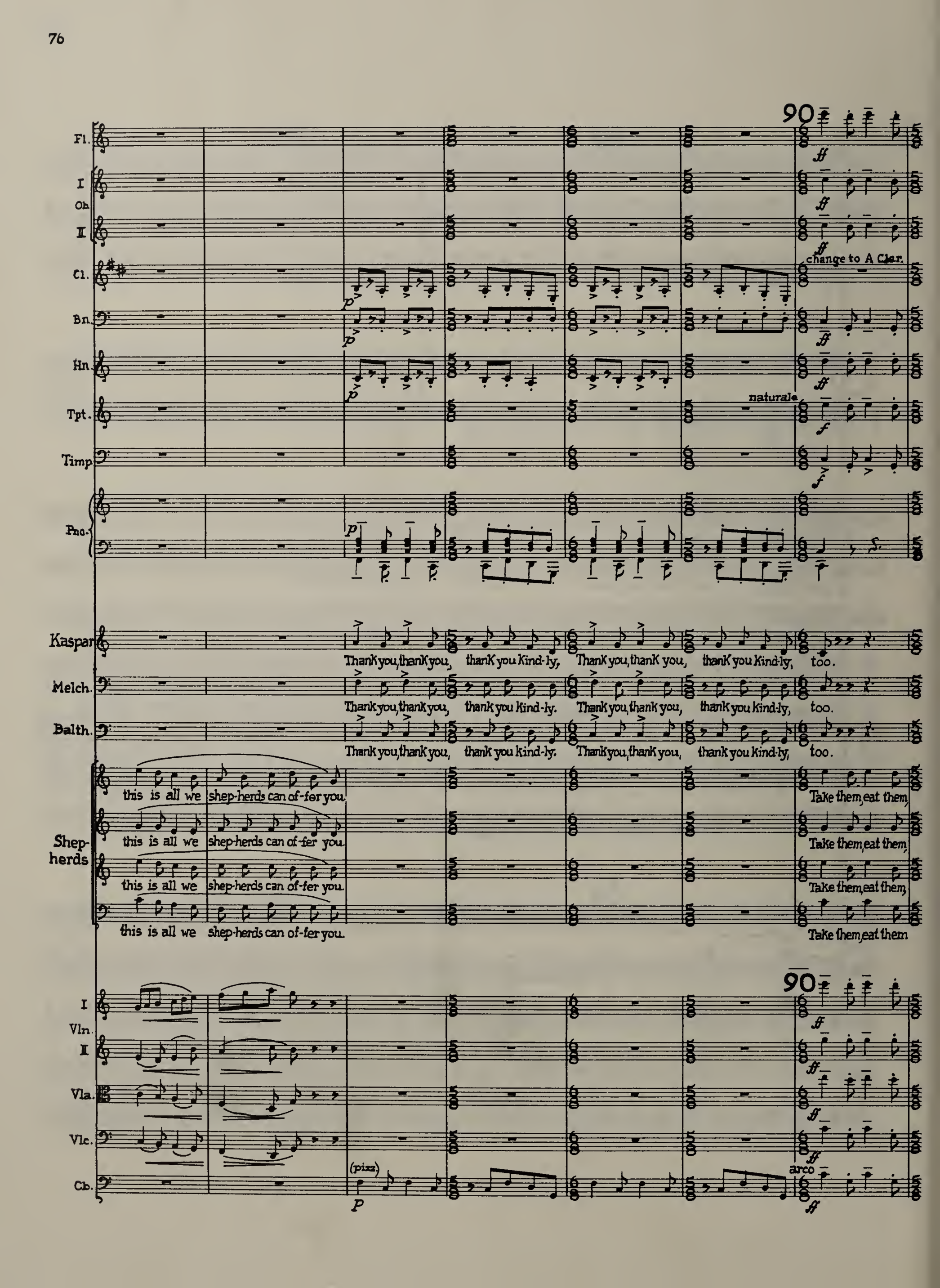
pizz. arco

pp

Vlc.

pp

Cb.


90
Fl.
I
Ob.
II
Cl.
Bn.
Hn.
Tpt.
Timp.
Pno.
ff
p
change to A Clar.
naturale
f
Kaspar
Melch.
Balth.
Thank you, thank you, thank you kind-ly, Thank you, thank you, thank you kind-ly, too.
Thank you, thank you, thank you kind-ly. Thank you, thank you, thank you kind-ly, too.
Thank you, thank you, thank you kind-ly. Thank you, thank you, thank you kind-ly, too.
Shep-herds
this is all we shep-herds can of-fer you.
Take them, eat them,
Take them, eat them
I
Vln.
II
Vla.
Vlc.
Cb.
(pizz.)
arco

Fl.

Ob. I II — a2

Bn.

Hn.

Tpt.

Timp.

Mother — *(beckoning to the young people)* Now won't you dance for them?

Shepherds — *(to the Page)* you are wel-come. Take them, eat them, you are wel-come, too!

Vln. I II — pizz. *pp*

Vla. — pizz. *pp*

Vlc. — pizz. *pp*

Cb.

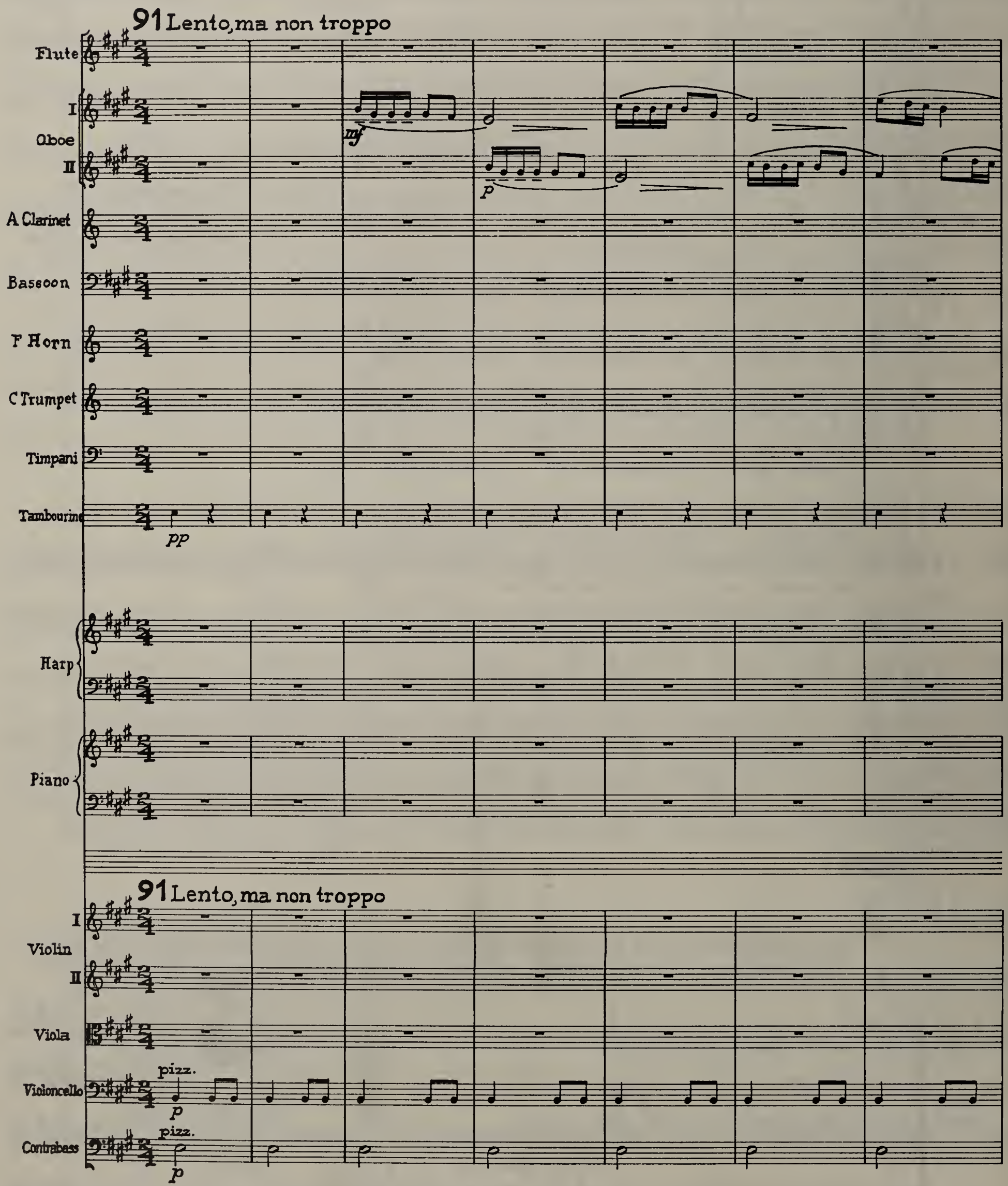
(One young girl tries to flee. The young men pull her back, and after much embarrassed nudging and pushing, she returns. Meanwhile, Amahl fetches his shepherd's pipe and sits at the fireplace beside an old bearded shepherd who already holds his pipe. The two begin to play and the dance follows.)

Shepherds — *pp* Don't be bash-ful, sil-ly girl! They won't eat you!

Don't be bash-ful, sil-ly boy! They won't eat you!

Don't be bash-ful, sil-ly boy!

(The dance of the shepherds, which may include two or more dancers, should combine the qualities of primitive folk dancing and folk ritual. It is both an entertainment and a ceremony of welcome and hospitality. The dancers are at first shy and fearful at the realization that they are in the presence of the three great Kings, and their movements are at times faltering and hesitant. But from the "Allegro vivace" on, the dance should assume the character of a tarantella, gaining in pace and sureness and ending in a joyous frenzy.)



92

Fl.
I
Ob.
II
Tambourine

f *pp* *f* *pp* *f*

92

Vlc.
Cb.

93

change to Piccolo

Fl.
I
Ob.
II
Cl.
Bn.
Tamb.

mf *mf* *p* *p* *p*

93

Vlc.
Cb.

I
Ob.
II′
Tamb.

cresc. poco a poco
p cresc. poco a poco
9
10
3 3

Vlc.
Cb.

94

poco accel.

I
Ob.
II
Tamb.

94

poco accel.

Vlc.
Cb.

I
Ob.
II
Tamb.

Vlc.
Cb.

95

96

Allegro vivace

I
Ob.
II
Bn.
Timp.
Tamb.

95

Allegro vivace

Vln. I
Vlc.
Cb.

97

Picc.
Cl.
Bn.
Hn.

97

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Picc.
Ob. I
Ob. II
Cl.
Bn.
Hn.
Tpt.

sord.
sord.

Vln. I
Vln. II
Vla.
Vlc.
Cb.

pizz.
pizz.

98

Picc.

poco f

I Ob.

II

Cl.

Bn.

Hn.

Tpt.

98

I Vln.

arco

f

p

II

arco

f

p

Vla.

p

Vlc.

p

Cb.

p

99

Picc.

f

Cl.

solo

f brillante

Timp.

mf

99

I Vln.

f

tr

pp

II

f

pp

Vla.

f

pp

tr

Vlc.

f

Cb.

f

100

Picc.
Cl.
Bn.

100

I Vln.
II Vln.
Vla.
Vlc.

101

Picc.
Cl.
Bn.
Hn.
Tpt.
Timp.
Tamb.
Harp
Pno.

naturale
secco
glissando
poco f

101

I Vln.
II Vln.
Vla.
Vlc.
Cb.

pizz.
arco

Picc.
Ob.I
Harp

102

poco f

mf

I
Vln.
II
Vla.
Vlc.
Cb.

102

p

pizz.

arco

Picc.
Ob.I
Cl.
Bn.
Hn.
Harp

f

I
Vln.
II
Vla.
Vlc.
Cb.

103

Picc.
Cl.
Bn.
Hn.
Tpt.
Tamb.
Harp

mp
mp
p
p
mf
mf
ff
mf

103

I
Vln.
II
Vla.
Vlc.
Cb.

pp cresc. molto
pp cresc. molto
mf
pp cresc. molto
mf
pp

104 più presto

Picc.
Ob.
Cl.

solo
ff

104 più presto

I
Vln.
II
Vla.
Vlc.
Cb.

(cresc. molto)
(cresc. molto)
(cresc. molto)
f
p
f
p
f
p
p
p
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf

Picc.
I Ob.
II
Cl.
Bn.
Timp.
I Vln.
II
Vla.
Vlc.
Cb.

arco
(pizz.)
brillante
pizz.

105

Picc.
Cl.
Hn.
Tpt.
Tamb.
Harp

105

I Vln.
II
Vla.
Vlc.
Cb.

arco
p cresc. molto
mf cresc. molto

106 *sempre animando*

Picc.
I Ob.
II
Cl.
Hn.
Timp.

106 *sempre animando.... ....sino alla fine*

I Vln.
II
Vla.
Vlc.
Cb.

Picc.
I Ob.
II
Cl.
Bn.
Hn.
Tpt.
Timp.

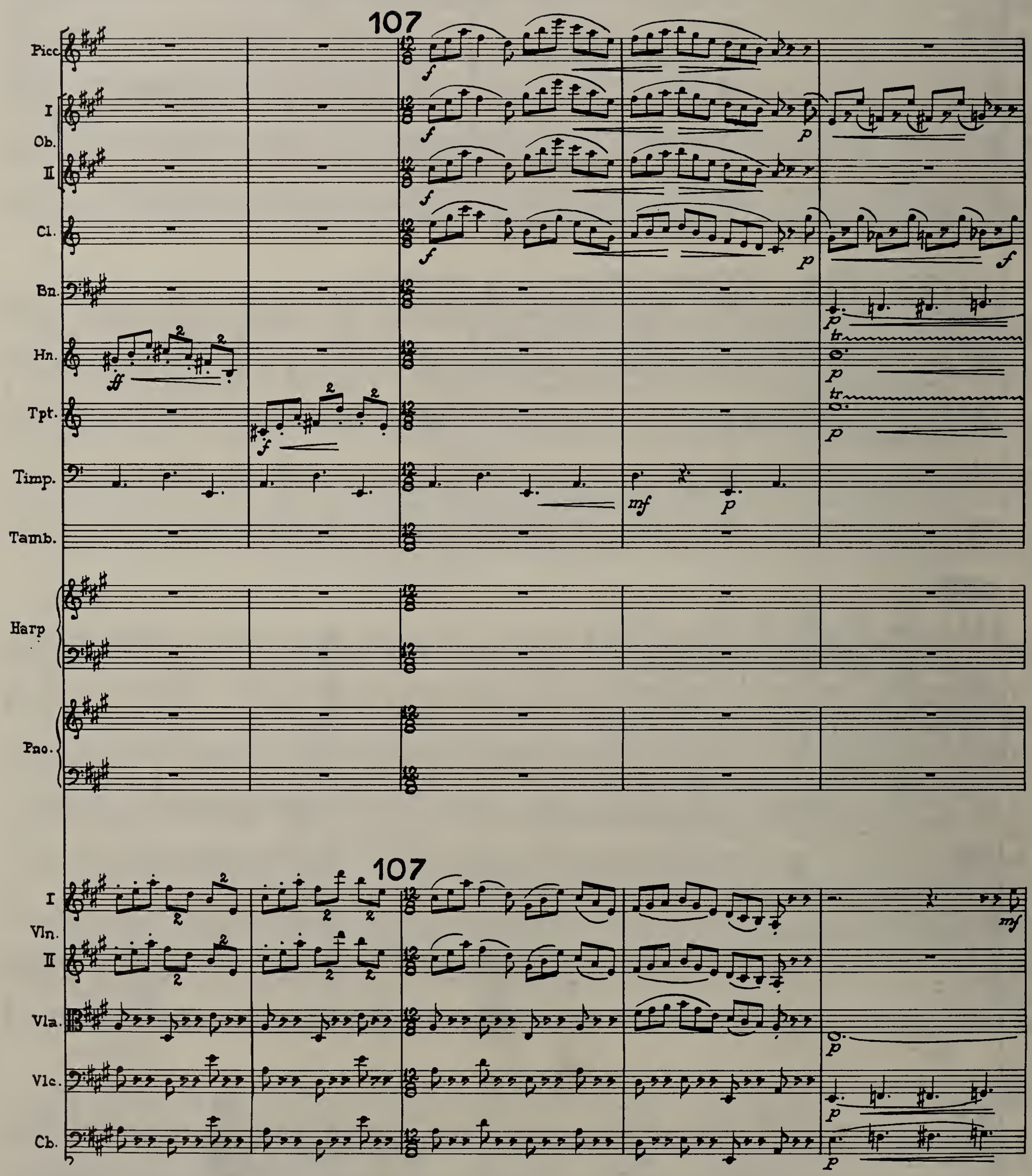
naturale

p senza cresc.

Vln.
Vla.
Vlc.
Cb.

brillante

ff brillante


107
Picc.
I
Ob.
II
Cl.
Bn.
Hn.
Tpt.
Timp.
Tamb.
Harp
Pno.
107
I
Vln.
II
Vla.
Vlc.
Cb.

Prestissimo

Picc.
I Ob.
II
Cl.
Bn.
Hn.
Tpt.
Timp.
Tamb.
Harp.
Pno.

marc.
pizz.
arco

Prestissimo

I Vln.
II
Vla.
Vlc.
Cb.

108

accel.

Picc.

I Ob. II

Cl.

Bn.

Hn.

Tpt.

Timp.

Tamb.

Harp

Pno.

108

accel.

I Vln. II

Vla.

Vlc.

Cb.

End of the Dance

Recit.

Picc.

Clar.

change to Flute

change to B♭ Clar.

Pno.

colla voce

Balth.

liberamente

Thank you, good friends, for your danc - es and your gifts. But now we must bid you good night. We have lit-tle time for

Recit.

Vlc.

Cb.

109 Adagio, ma non troppo

Pno.

Balth.

sleep and a long jour-ney a - head.

(The shepherds pass before the Kings, bowing as they depart.)

(The Mother bids them good night at the door and for a moment watches them down the road. After all have gone their voices are still heard on the winter air.)

Shep herds

Good night, my good Kings, good night and fare - well. The pale stars fore-tell that dawn is in

Good night, my good Kings, good night and fare - well. The pale stars fore-tell that dawn is in

Good night, my good Kings, good night and fare - well. The pale stars fore-tell that dawn is in

Good night, my good Kings, good night and fare - well. The pale stars fore-tell that dawn is in

109 Adagio, ma non troppo

Vlc.

Cb.

(Having closed the door, Amahl and the Mother bid the Kings good night.)

(While the Mother prepares for herself a pallet of sheepskin on the floor, Amahl seizes his opportunity and speaks to King Kaspar, who is busy covering the parrot's cage with a black cloth.)

Recit. *liberamente*

(to Kaspar, taking him aside)

Amahl: Good night! — Ex-cuse me, sir,

Mother: Good night!

Kaspar: Good night!

Melch.: Good night!

Balth.: Good night!

pp

Shepherds: sight. Oh! — The night wind fore-tells the day will be bright.

sight. Good night, my good Kings, good night and fare-well. The night wind fore-tells the day will be bright.

sight. Good night, my good Kings, good night and fare-well. The night wind fore-tells the day will be bright.

sight. Good night, my good Kings, good night and fare-well. The night wind fore-tells the day will be bright.

Recit.

Vlc.

Cb.

(Amahl makes a gesture as if about to repeat his question; then, feeling defeated by Kaspar's deafness, gives up and walks sadly to his pallet of straw.)

Amahl: a-mongst your mag-ic stones is there... is there one that could cure a crip-pled boy? Nev-er mind...good night.

Kaspar: Eh?

Shepherds

Vlc.

Cb.

110 Andante sostenuto

Cl.

Hn.

Amahl

Mother

(The Mother covers Amahl with his cloak, then lies down on her own pallet next to him. – The Kings, still sitting on the rude bench, settle themselves to sleep, leaning against each other. The Page curls himself up at their feet, his arms laid protectively over the rich gifts. His lantern has been placed on the floor by the fireplace, leaving only a dim glow in the room.)

Shepherds

Good night, good night. The dawn is in sight. Good night, fare-well, good night, good night.

Good night, good night. The dawn is in sight. Good night, fare-well, good night, good night.

Good night, good night. The day will be bright. Good night, fare-well, good night.

Good night, good night. The day will be bright. Good night, fare-well, good night.

110 Andante sostenuto

I Vln.

II Vln.

Vla.

Vlc.

Cb.

con sord.

p dolcissimo

111

Harp

Amahl

Mother

(During the interlude the lights in the hut should be lowered completely to denote the passage of time. On the last chord of the interlude the interior of the hut is slowly lighted by the first pale rays of the dawn from the hills.)

111

div.

unis.

Cl.

Hn.

f dolce espr.

Harp

pp

Vln. I

div.

pp

Vln. II

div.

pp

(div.)

Vla.

Vlc.

f

div.

Cb.

p

pp

112

Ob. I

espr.

mp

mf

Cl.

espr.

p

Bn.

pp *p*

Hn.

pp *p*

Timp.

pp

(Still sitting on her pallet, the Mother cannot take her eyes from the treasure guarded by the Page.)

Mother

All that gold! All that gold! I won-der if rich peo-ple know what to do with their gold?

112

Vln. I

(div.)

unis.

pppp

Vln. II

(div.)

Vla.

Vlc.

(div.)

unis.

pizz.

pp

arco

Cb.

pp

Cl.
Bn.
Hn.
Harp
Mother

ppp *mf espr.* *p* *p*

Do they know how a child could be fed? Do rich peo-ple know?

I Vln. II Vla. Vlc. Cb.

mf *mf espr.* *pp*

113

Fl. Cl. Bn. Hn. Harp Mother

ppp *mf espr.* *p* *p*

Do they know that a house can be kept warm all day with bur-ning logs? Do rich peo-ple know?

113

I Vln. II Vla. Vlc. Cb.

(sempre *pppp*) *p* div. *pp* unis. *f* via sordino

poco più mosso

114

Fl.

Cl.

Bn.

Hn.

Harp

Mother

Do they Know how to roast, sweet corn on the fire. Do they Know? Do they Know how to fill a court-yard with

poco più mosso

114

Vln. I

Vln. II

Vla

Vlc.

pizz.

Cb.

Cl.

Bn.

Hn.

Harp

Mother

doves? Do they Know? Do they Know? Do they Know how to milk a clo-ver-fed goat?

Vln. I

Vln. II

Vla.

Vlc.

Cb.

senza sord.

Fl.

Ob. I

Ob. II

Cl.

Bn.

Hn.

Tpt.

senza sord.

Timp.

Cym.

Harp.

Pno.

Mother

Do they Know? Do they Know how to spice hot wine on cold win-ter nights? Do they Know?

Vln. I

Vln. II

Vla.

pizz.

arco

Vlc.

Cb.

(pizz.)

arco

poco rit. 115 Tempo primo, Lento

Fl. Ob. I II Cl. Bn. Hn. Tpt. Timp. Cym. Pno.

Mother: Do they Know? All that gold! All that gold! Oh, what I could do for my

poco rit. 115 Tempo primo, Lento

Vln. I II Vla. Vlc. Cb.

pp subito

Mother: child with that gold! Why should it all go to a child they don't e-ven know? They are a-sleep.

3 celli soli con sord. pp

2 contrabassi soli con sord. pp

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Timp.

Cym.

Pno.

ppp

(Slowly she draws herself across the floor, dragging her body with her hands. Her words become a hushed whisper.)

Mother

Do I dare? If I take some they'll nev-er miss it... For my child... for my child... for my child...

Kaspar

Melch.

Balth.

Page

I

Vln.

II

Vla.

(vie sord.)

Vlc.

(vie sord.)

Cb.

116 Allegro

Fl.
I Ob.
II
Cl.
Bn.
Hn.
Tpt.
Timp.
Cym.
Pno.

ff *f secco*

(As the Mother touches the gold, the Page is instantly aroused. He seizes her arm, crying to his masters. The Mother pulls frantically to free herself, dragging the Page into the center of the room. She still clutches the gold and jewels she has seized.)

Mother — for my child...

Kaspar — (The Kings awaken in confusion and rise.)

Melch. — What is it?

Balth. — What is it?

Page — Thief! Thief! I've seen her steal some of the gold.

116 Allegro

I Vln.
II
Vla.
Vlc.
Cb.

ff tutti div. unis. div. unis. tutti

Fl.

Ob. I

Ob. II

Cl.

Bn.

Hn.

Tpt.

Timp.

f

Cym.

pp *poco cresc.*

Pno.

ff

Amahl

(Amahl awakens)

Kaspar

Shame!

Melch.

Shame!

Balth.

Shame!

Page

She's a thief! Don't let her go! She's stol-en the gold! Give it back or I'll tear it out of

Vln. I

Vln. II

Vla.

Vlc.

Cb.

117

Fl.
I Ob. II
Cl.
Bn.
Hn.
Tpt
Timp.
Cym.
Pno.

sff
sff secco
mf

(Amahl is at first completely bewildered. When he sees his mother in the hands of the Page, he helps himself up with his crutch and awkwardly hurls himself upon the Page, beating him hysterically and pulling his hair, in an effort to force the man to release the Mother.)

Amahl — Don't you dare! Don't you dare!

Kaspar — Shame! Give it back! Give it back!

Melch. — Shame! Give it back! Give it back!

Balth. — Shame! Give it back! Give it back!

Page — you! Give it back or I'll tear it out of you! Give it back! Give it back!

117

I Vln. II
Vla.
Vlc.
Cb.

ff
pizz.
p

Fl.
Cl.
Amahl

simile

Don't you dare, ug-ly man, hurt my moth-er! Don't you dare, ug-ly man, hurt my moth-er! I'll smash in your face! I'll

I Vln.
II
Vla.
Vlc.

pizz.

118

Fl.
Cl.

simile

(rushing to King Kaspar and tugging at his robe.)

Amahl

Knock out your teeth! Don't you dare! Don't you dare! Don't you dare, ug-ly man, hurt my moth-er! Oh, Mis-ter

118

I Vln.
II
Vla.
Vlc.

(pizz.)

arco

(arco)

Cl.

simile

Amahl

King, don't let him hurt my moth - er! My moth - er is good. She can-not do an-y-thing wrong.

I Vln.
II
Vla.
Vlc.

simile

119

Fl.

Cl.

Amahl

I'm the one who lies, — I'm the one who steals. — Don't you dare! Don't you dare! Don't you dare, ug-ly man, hurt my

simile

(rushing back to attack the Page.)

119

I Vln.

II

Vla.

Vlc.

(pizz.)

Fl.

Cl.

Amahl

moth-er! Don't you dare, ug-ly man, hurt my moth - er! I'll break all your bones! I'll bash in your head!

simile

I Vln.

II

Vla.

Vlc.

pizz.

arco

120

Fl.

simile

(At a sign from Kaspar, the Page releases the Mother. Still Kneeling, she raises her arms toward her son.)

Amahl

Don't you dare! Don't you dare! Don't you dare, ug-ly man, hurt my moth-er! Don't you dare!

120

I Vln.

II

Vlc.

(pizz.)

(Choked by tears, Amahl staggers toward his Mother and, letting his crutch fall, collapses, sobbing, into her arms.)

rit. molto — 121 Lento

Fl.

Amahl — Don't you dare! Don't you dare!

Melchior — Oh,

rit. molto — 121 Lento

I Vln. — pp dolcissimo

II — arco, pp

Vla. — div., pp

Vlc. — pp

Cb. — pp

122

Fl.

Ob.

Cl.

Bn.

Hn.

Melch. — wo - man, you may keep the gold. The Child we seek does-n't need our gold. On

122

Vln. I

Vln. II — div.

Vla. — (div.), unis.

Vlc.

Cb.

Fl.

I Ob. II

pp

Cl.

p

Bn.

Hn.

p

Tpt.

Timp.

Cym.

Harp

Pno.

p col Ped.

Melch.

love, on love a-lone. He will build His King-dom. His pier-ced hand will hold no scep-ter. His ha-loed head will wear no

Vln. I div.

pp legatissimo

p subito

Vln. II div.

pp legatissimo

p subito

Vla.

p

cresc.

p subito

Vlc.

p

p subito

Cb.

pp

123

Fl. — mf — f

I Ob. — mf — f

II Ob. — f

Cl. — f dolce

Bn. — f dolce

Hn. — f dolce, espr.

Tpt.

Timp. — p — pp

Cym. — bacchetta di spugna — pp — mp

Harp — ff

Pno. — ff — loco — p

Melch. — crown. His might will not be built on your toil. Swift-er than light-ning

123

Vln. I — ff — mf

Vln. II — ff — mf

Vla. — ff — p

Vlc. — ff — p

Cb. — ff — f

rall.

Hn.

Pno.

Melch.

He will soon walk a-mong us. He will bring us new life and re-ceive our death, and the keys to his

rall.

div.

I

Vln.

div.

II

Vla.

Vlc.

Cb.

124

più mosso

Recit.

Pno.

(Freeing herself from Amahl's embrace the Mother throws herself on her knees before the Kings, spilling the gold she has taken from her hands onto the carpet. Meanwhile, Amahl having gathered his crutch, hobbles back to straighten his bed and hang his cloak.)

very slowly and deliberately

Mother

Oh, no, wait... take back your gold!

(turning to the other Kings.)

Melch.

ci-ty be-long to the poor.

Let us leave, my friends.

124

più mosso

Recit.

div.

I

Vln.

div.

II

Vla.

div.

Vlc.

Cb.

colla voce

Pno.

Amahl

Mother

For such a King I've wait-ed all my life. And if I were-n't so poor I would send a gift of my own to such a

Vlc.

Cb.

Pno.

(As Amahl lifts the crutch the Mother moves to stop him.)

Amahl

But, Moth-er, let me send him my crutch. Who Knows, he may need one and this I made my-self.

Mother

child.

But that you can't, you can't.

I Vln.

II

Vla.

Vlc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Pno.

(The boy takes one step towards the Kings, then realizes that he has moved without the help of his crutch. There is a complete hush in the room.)

Amahl — *lunge*

(After a very long pause, in a whisper) *pp* — I walk, Moth-er...

(He takes another step)

(After another long pause) — I walk, Moth-er!

(He takes a few more steps.)

Mother

Kaspar

Melch.

Balth. — *PPP* — He

Vln.I — div. — *PPP* — *PPP*

Vln.II

Vla.

Vlc.

Cb.

125 Molto lento

Fl.

Ob.

Cl. — *pppp* — ten.

Bn. — *pppp* — ten.

Hn. — *pppp* — *pp cresc.*

Pno. — *ppp senza cresc.*

(Step by step, Amahl very slowly makes his way towards the Kings, the crutch held before him in his outstretched hands. – The Mother rises and draws back, almost fearful of the miracle she beholds.)

Amahl.

Mother — *pp* — He walks, he

Kaspar — *ppp* — He walks

Melch. — *ppp* — He walks

Balth. — walks

125 Molto lento

Vln.I — (no trem.) — *p cresc.* — (no trem.) — *p cresc.*

Vln.II — *p cresc.*

Vla. — *p cresc.*

Vlc. — *p cresc.*

Cb. — pizz. — *ppp senza cresc.*

accelerando poco a poco - - - - - - Andante con moto

Fl. — p cresc. molto — ff — ten. — ten.

I Ob. II — p cresc. molto — ff — ten.

Cl. — p cresc. molto — ff — ten.

Bn. — p cresc. molto — ff

Hn. — p cresc. molto — ff

Tpt. — f

Timp. — mf — f

Harp — ff

Pno. — ff sonoro — ff col Ped. — loco

Mother — walks, he walks, he walks!

Kaspar — He walks! It is a sign from the Ho-ly Child. We must give praise to the new-born King. We must praise Him!

Melch. — He walks! It is a sign from the Ho-ly Child. We must give praise to the new-born King. We must praise Him!

Balth. — He walks! It is a sign from the Ho-ly Child. We must give praise to the new-born King. We must praise Him!

accel. poco a poco - - ten. - - - - - Andante con moto

Vln. I — div. — molto — ff — ten.

Vln. II — molto — ff

Vla. — molto — ff

Vlc. — molto — ff

Cb. — arco — p — molto — ff

Allegretto con moto 126

Fl.

I Ob. II

P scherzando

Cl.

Bn.

Hn.

Tpt.

Harp

Pno.

(Having placed the crutch in the outstretched hands of King Kaspar, Amahl moves uncertainly to the center of the room.)

(With growing confidence Amahl begins to jump and caper about the room.)

Amahl

Look, Moth-er, I can dance, I can jump, I can run!

Kaspar

This is a sign from God!

Melch.

This is a sign from God!

Balth.

This is a sign from God!

Allegretto con moto 126

I Vln. II

pizz.

p

Vla.

Vlc.

Cb.

Fl.
I Ob.
II
Cl.
Bn.
Hn.
Tpt.
Triangle
Harp
Pno.

mf
pp
f 3
Triangle
f

Amahl
Mother

(The Mother and the Kings follow Amahl breathlessly, fearing that he may fall. At last, as he turns a clumsy pirouette, Amahl does stumble and fall to the floor.)

Kaspar
Melch.
Balth.

Tru-ly, he can dance, he can jump, he can run!
Ah!
Tru-ly, he can dance, he can jump, he can run!
Ah!
Tru-ly, he can dance, he can run!
Ah!

I Vln.
II
Vla.
Vlc.
Cb.

arco
mf
arco
mf

127

Fl.

I Ob. II

Cl.

Bn.

Hn.

Tpt.

Timp.

Pno.

mf

poco f

pp

Amahl

(She goes quickly to Amahl and lifts him from the floor.)

Mother

Please, my dar-ling, be care-ful now. You must take care not to hurt your-self.

Kaspar

For he is loved by the Son of God.

Melch.

Oh, good wo-man, you must not be a-fraid. He is loved by the Son of God.

Balth.

Oh, good wo-man, you must not be a-fraid. He is loved by the Son of God.

127

I Vln. II

Vla.

Vlc.

Cb.

p

Amahl

Mother

Kaspar

(One at time, the Kings pass before Amahl and lay their hands upon him. Then each goes across to take up his gift to the Child, ready to begin the departure.)

Oh, bless-ed child, may I touch you?

Melch.

Oh, bless-ed child, may I touch you?

Balth.

Oh, bless-ed child, may I touch you?

I Vln.

pp *dim.*

II

Vla.

pp *dim.*

Vlc.

pp *dim.*

Cb.

128 *poco rit.* **Recit.**

Cl.

ppp

Bn.

ppp

Hn.

mp

Amahl

(enjoying a first taste of self-importance)

Well, I don't know if I'm go-ing to let you touch me .... Oh... all right... but just once.

Mother

(The Page comes last, prostrating himself on the floor before Amahl.)

(in gentle reproof)

Amahl!

Page

Oh, bless-ed child, may I touch you?

128 *poco rit.* **Recit.**

I Vln.

ppp

Vla.

Vlc.

ppp

Cb.

129 Allegretto con moto

Hn.

Amahl — Look, Moth-er, I can fight, I can work, I can play! Oh, Moth-er, let me go with the Kings! I want to take the crutch to the Child my-self.

129 Allegretto con moto

I Vln. — p con grazia; pp; div.; unis.

II Vln. — p con grazia; pp

Vla. — p; pp

Vlc. — p; pp

Cb.

130

Cl. — pocof; pp; Recit.

Bn. — pocof; pp

Hn. — pocof; pp

Timp. — mf

Pno. — mf secco; pp

Mother — liberamente; Do you really want to go?

Kaspar — We'll take good care of him, we'll bring him back on a cam-el's back.

Melch. — Yes, good wo-man, let him come with us! We'll take good care of him, we'll bring him back on a cam-el's back.

Balth. — Yes, good wo-man, let him come with us! We'll bring him back on a cam-el's back.

130 Recit.

I Vln.

II Vln.

Vla.

Vlc.

Cb.

(Amahl and his mother are together apart from the others, she kneeling before him.)

Amahl: Yes, Moth-er. I'm sure!

Mother: Are you sure, sure, sure? Yes, I think you should go, and bring thanks to the Child your-self.

Vlc.

Cb.

(not quite believing his ears.)

Amahl: Are you sure, sure, sure?

Mother: Go on, get read-y.

Kaspar: What did she say? Oh, love-ly, love-ly, lo...

(Again Balthazar restrains Kaspar's ex-uberance.)

Balth.: She said he can come. Kas-par!

Vlc.

Cb.

131 Adagio, ma non troppo ♪ = 63

Fl.: ppp dolce

Cl.: dolce ppp

Harp: mf

Amahl: You can tie it to my back. I shall al-ways wear my hat. So, my dar-ling, good

Mother: What to do with your crutch? Don't for-get to wear your hat! So, my dar-ling, good bye!

131 Adagio, ma non troppo ♪ = 63

I Vln.: (con sord.) pppp

II Vln.

Vla.: pizz.

Vlc.: pp

Cb.: pizz. pp

Fl.
Cl.
Harp
Amahl — bye! I shall miss you ver-y much, ver-y much. Yes, I prom-ise. No, I prom-ise. I ___
Mother — I shall miss you ver-y much, ver-y much. Wash your ears! Don't tell lies! I ___
Vln. I
Vln. II
Vla.
Vlc.
Cb.
arco

poco rit.

Fl.
Cl.
Hn.
pp
Harp
Amahl — ___ shall miss you ver-y much. Feed my bird! Watch the cat! I shall miss you ver-y much. ___
Mother — ___ shall miss you ver-y much. Yes, I prom-ise. Yes, I prom-ise. I shall miss you ver-y much. ___

poco rit.

Vln. I
pp
ppp
Vln. II
con sord.
pp
ppp
Vla.
Vlc.
pizz.
arco
ppp
Cb.
ppp

132 a tempo

Amahl

Yes, I'm read-y.

Mother

Melch.

Are you read-y?

Let's go then.

(from off-stage)

Shep-herds (lontano)

Shep - herds, a - rise!

Shep - herds, a - rise!

Shep - herds, a - rise!

Shep - herds, a - rise!

Come, oh, shep-herds, come out-side.

Oh,

Come, oh, shep-herds, come out-

132 a tempo

Vlc.

Cb.

Amahl

Mother

Melch.

(Led by the Page who has taken up his burdens and the heavy lamp, the Three Kings start their stately procession out of the cottage, followed by Amahl.)

Shep-herds (lontano)

All the stars have left the sky. Come, oh shep-herds, come out-side. All the stars have

Oh, Oh, Oh,

side. All the stars have left the sky. Come, oh shep-herds, come out-side. All the

Vlc.

Cb.

(Looking back at his Mother as he is about to go through the door, Amahl suddenly rushes back into her arms, bidding her good-by once more; then hurries out to catch up with the departing Kings.)

Amahl

left the sky. Oh, sweet dawn, oh, dawn of peace.

Shepherds (lontano)

Oh, sweet dawn of peace.

stars have left the sky. Oh, sweet dawn, oh, dawn of peace.

Oh. Oh.

Vlc.

Cb.

133 Allegro ma non troppo

Ob. I *f*

Bn. *ppp*

Hn. con sord. *ppp*

(Having taken his place at the end of the procession, Amahl begins to play his pipes as he goes.)

Amahl

Mother *(Outside, the soft colors of dawn are brightening the sky, and a few great flakes of snow have begun to fall upon the road.)*

pp

Shepherds (lontano) *pp*

pp

pp

133 Allegro ma non troppo

div. con sord. *ppp*

I Vln. con sord. *ppp*

II con sord. *ppp*

Vla. con sord. *ppp*

Vlc. con sord. *ppp*

Cb. *ppp*

Ob. I
Bn.
Hn.
Mother

(The Mother stands alone in the doorway of the cottage. Then she goes outside to wave once more to Amahl, as he turns to her, just before he disappears at the bend in the road.)

Vln. I
Vln. II
Vla.
Vlc.
Cb.

poco meno mosso 134

Fl.
Ob. I
Ob. II
Cl.
Bn.
Hn.
Harp.
Pno.

p dolce
pp
pp
f espr.
pp
p dolce
ppp
ppp
pp
pp

134

poco meno mosso

(The curtain falls very slowly.)

Vln. I
Vln. II
Vla.
Vlc.
Cb.